Program

Act I

Sylvia Shadick-Taylor

Der Musensohn	Franz Schubert
Der Tod und das Mädchen	(1797-1828)
Gretchen am Spinnrade	
Non so piu cosa son	Wolfgang Amadeus Mozart
from **The Marriage of Figaro**	(1756-1791)
Mon coeur s'ouvve à ta voix	Camille Saint-Saëns
from **Samson and Dalila**	(1835-1921)
The Confession Stone	Robert Fleming
1) Oh, my boy, Jesus	(b. 1921)
2) Don't pay attention	
3) Jesus, did you know	
4) There's a supper in Jerusalem tonight	
5) Cold and icy in my bed	
6) Bring me those needles, Martha	
7) Everything is black	
8) Oh, my boy, Jesus (reprise)	

Act II

Randy Mueller

Everybody Says Don't (Anyone Can Whistle)	Sondheim
Candlelight (Cricket on the Hearth)	Mueller/Woywitka
The Minute Waltz	Chopin/Bergman
I Can See It (The Fantastiks)	Jones/Schmidt
My Man (Funny Girl)	Styne
In Heaven's Eyes	Arr. Sandi Patti
So Long Dearie (Hello Dolly)	Arlen/Styne/Rodgers

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Way-McClarty.

Ms Way-McClarty is recipient of Beryl Barns Memorial Undergraduate Awards and the Richard Miller/Western Board of Music Scholarship for Music Theatre.

Texts and Translations

Der Musensohn
Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Maß beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüßen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

Der Tod und das Mädchen
Das Mädchen:
Vorüber, ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod:
Gib deine Hand, du schön und zart Gebild!
Bin Freund und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

Son of the Muses
Through field and through forest,
piping my song,
is how I roam from place to place!
and the whole world keeps time,
and moves in rhythm
with me.

Impatiently I await
the first bloom in the garden,
the first blossom on the tree.
I greet them in my songs,
and when winter returns,
I still sing of them as a dream.

Far and wide I sing them,
throughout the icy realm,
then winter blossoms fair!
That flowering, too, passes,
and new delight is found
in the villages of the hill.

For when, by the lime tree,
on young folk I chance,
I rouse them in a trice.
The bumpkin puffs his chest out,
the prim maiden twirls
in time to my melody.

You wing your favourite's feet,
and over hill and dale
drive him from home.
Dear, kindly Muses,
when, on *her* bosom,
shalll I at last again find rest?

Death and the Maiden
Maiden:
Go by, oh, go by,
harsh bony Death!
I am still young. Go, my dear,
and do not touch me.

Death
Give me your hand, you fair gentle thing.
A friend I am and do not come to punish.
Be of good cheer. I am not harsh.
In my arms shall you sleep soft!

Gretchen am Spinnrade
Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Gretchen at the Spinning-wheel
My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Where he is not,
there is my grave,
all the world
to me is gall.

My poor head
is crazed,
my poor wits
destroyed.

Only for him I gaze
from the window,
only for him I go
from the house.

His superior walk,
his noble air,
his smiling mouth,
his compelling eyes.

And his words—
their magic flow,
the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss kim
just as I liked,
and in his kisses
pass away!

Le Nozze di Figaro
Non so più cosa son
Non so più cosa son, cosa faccio;
or di foco, ora sono di ghiaccio.
Ogni donna cangiar di colore,
ogni donna mi fa palpitar.
Solo ai nomi d'amor, di diletto,
mi si turba, mi s'altera il petto,
e a parlare mi sforza d'amore un desio,
un desio ch'io non posso spiegar.
Parlo d'amor vegliando,

I don't know anymore what I am, what I'm doing;
now I'm made of fire, now of ice.
Every woman makes me change color;
every woman makes me tremble.
At merely the words "love," "pleasure,"
my breast becomes nervous and upset,
and a desire for love—a desire that I
can't explain—forces me to talk.
I talk about love when awake;

Non so più cosa son
parlo d'amor sognando,
all'acqua, all'ombra, ai monti,
ai fiori, all'erbe, ai fonti,
all'eco, all'aria, ai venti,
che il suon de'vani accenti
portano via con se.
E se non ho chi m'oda,
parlo d'amor con me.

I talk about love—when dreaming—
to the water, to the shadow, to the mountains,
to the flowers, to the grass, to the fountains,
to the echo, to the air, to the winds
which carry away with them the sound of
my futile words.
And if I don't have someone to hear me,
I talk about love to myself.

Samson and Dalila
Mon coeur s'ouvre à ta voix
Mon coeur s'ouvre à ta voix
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bien-aimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens
pour jamais;
redis à ma tendresse
les serments d'autrefois—
ces serments que j'aimais!

My heart opens up at your voice
as the flowers open up
at the kisses of dawn!
But, oh my beloved,
so as better to dry my tears,
may your voice speak again!
Tell me that you return to Dalila
forever;
repeat to my tender love
the promises of former times—
those promises that I loved!

Ah! réponds à ma tendresse!
Verse-moi l'ivresse!

Ah, respond to my tenderness!
Fill me with ecstasy!

Ainsi qu'on voit des blés
les épis onduler
sous la brise légère,
ainsi frémit mon coeur,
prêt à se consoler
à ta voix qui m'est chère!
La flèche est moins rapide
à porter le trépas
que ne l'est ton amante
à voler dans tes bras!

Just as one sees the stalks
of wheat undulate
beneath the gentle breeze,
so my heart quivers,
ready to be consoled
at your voice that is dear to me!
The arrow is less quick
to bring death
than your lover is
to fly into your arms!

Special thanks to.....
My mom, Doris Way Voysey, for all her love and support and the great food for the reception, of course. Des, Dave, Kim, Allysa and Clayton for helping with the reception. Lorna McClarty for the delectable dessers. Sylvia and Randy for their fabulous accompaniments. Marleigh, for re-arranging her move to Vancouver so Randy could be here to play. Professor Wiens for his guidance and all my other professors for their support and encouragement over the past few years and last but not least, special thanks to my husband, Brendan, who always helps me keep everything in perspective.

Edmonton Symphony Orchestra

Uri Mayer, Music Director

Wednesday, February 16th, 1994
Convocation Centre - Augustana University College
8:00 p.m.
David Hoyt, Conductor
Milton Schlosser, Piano

PROGRAMME

MCPHERSON
In the Land of Pidge

MOZART
Piano Concerto No.17, K.453 in G Major
Milton Schlosser, Piano

INTERMISSION

WAGNER
Siegfried Idyll

HANDEL (arr. Harty)
Water Music: Suite No.2

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MILTON SCHLOSSER, PIANO

Pianist, organist, composer, teacher: these are the roles on which Milton Schlosser has expanded his creative energies since coming to Camrose's Augustana University College in 1985. Scholarship studies in piano have taken him to the Mozarteum (Salzburg, Austria) and the Banff Centre. In live and broadcast performances, he has performed in solo and chamber recitals, as vocal accompanist, in duo-piano performances and as a soloist with orchestra. As organist and composer, his contributions have been primarily in liturgy, actively promoting creative, inclusive worship forms both at Augustana and at national and international Lutheran events. In 1990, Professor Schlosser was the recipient of the Betty Ostenrud Award, an award made to a faculty member who has made an outstanding contribution to the university community during the year.

Concluding a two-year absence from Augustana, Milton has been pursuing doctoral studies under the tutelage of Québec-born pianist Stéphane Lemelin at the University of Alberta. He is a current recipient of a William R. May Scholarship for Career Development from the Alberta Heritage Scholarship Fund as well as a Beryl Barns Memorial Award in Music from the University of Alberta. Tonight's concert marks his second appearance as guest soloist with the Edmonton Symphony Orchestra as part of the Camrose Concert Series (the first being in 1987) and serves to officially introduce Augustana's new Steinway grand piano to the community.

PROGRAMME NOTES

John McPherson
(Born 1958)
In the Land of Pidge

The composer of this piece, John McPherson, holds the position of Principal Trombone with the Edmonton Symphony Orchestra.

John studied with former ESO Principal Trombonist Dr. Malcolm Forsyth and performed with the Edmonton Youth Orchestra. His professional career included performances with the Kitchener-Waterloo Symphony Orchestra, the Canadian Chamber Ensemble, the National Ballet Orchestra, the Canadian Opera Company, the Hamilton Philharmonic and the Toronto Symphony. He has had the opportunity to play for such renowned performers as the Manhattan Transfer, Don Severinsen, Rod Stewart, Tony Bennett and Henry Mancini. Locally, John has performed with various big band groups, including Tommy Banks, and local groups like the Plumbers Union and the Edmonton Tuba Quartet.

Of his composition, Mr. McPherson writes, "Imagine experiencing a beautiful lake, just as a magical prairie sunset is dissolving into a tranquil twilight. The lake, now as still as glass, becomes a mirror of the night sky. Star light that has journeyed thousands of years, becomes the backdrop for our own serene thoughts. Reminding us that the only 'universal constant' is change, a wind appears and sets the stars bobbing on the water. The stars wink out as an evening thunderstorm descends upon the lake, inciting the waves to churn and roll. By the time the storm has moved on, the last of the trailing clouds reveal a moon that is filling the lake with dancing stars. As serenity returns, we are left

reflecting our own thoughts against the dancing moonlight, and the gentle sounds of waves lapping at the shore." (c) 1994 John McPherson

Wolfgang Amadeus Mozart
(Born 1756/Died 1791)
Concerto for Piano No.17, K.453 in G Major

Those early years in Vienna were among the happiest in Mozart's life. He attracted numerous students, and organized annual series of subscription concerts featuring his latest music. He won his greatest fame during his period as a pianist. No wonder, then, that he composed 12 piano concerts between 1784 and 1786. Mozart gave the premieres of most of them himself - but not, it seems, the one in G Major, K.453. He wrote it for a favourite pupil, Barbara Ployer, the daughter of the Viennese agent of his detested former employer, Archbishop Colleredo of Salzburg. He completed the Concerto in April of 1784 and presumably Ms. Ployer played the first performance soon afterwards.

Her sensitivity is reflected in every bar. Almost equally evident is Mozart's understanding of woodwinds, a happy carry-over from the Quintet for piano and winds he had completed a short time before. The Concerto's opening movement carries an undercurrent of the military march, but one laid over with a sturdy veneer of gentility. Like all three sections, it embraces a wide variety of moods and episodes. The Andante, quite free in form, ranges the most widely, from tenderness to troubled questioning. Mozart clears the air in his finale. It is a set of variations of a slightly naive theme, one entirely suitable for a comic opera. Mozart managed to teach it to a pet bird that he bought soon after composing it! His treatment of the theme is anything but naive, however. It grows in sophistication and exhilaration to climax in a final, dashing Presto.
(c) 1988 Don Anderson

Richard Wagner
(Born 1813/Died 1883)
Siegfried Idyll

In conductor Hans von Bülow, Wagner found a great ally, one who became second only to himself as an interpreter of his music. Both men were involved in unhappy marriages. Ironically, it was to Bülow's wife Cosima, (daughter of Franz Liszt) that Wagner turned for consolation, beginning in the early 1860's. She bore Wagner two daughters, Isolde and Eva, while she was still married to Bülow. Astonishingly, the latter maintained his devotion to Wagner's music, somehow managing to separate his regard for it from his feelings toward its composer. Wagner's wife Minna died in 1866. Two years later, Cosima took up with him for good. The Bülows then divorced, freeing Wagner and Cosima to marry. In June of 1869, their son Siegfried was born. As a gift to his wife and son, Wagner composed this Idyll for small orchestra. Its first performance took place on December 25th, 1870, which was not only Christmas day but Cosima's 33rd birthday. The premiere was given at Triebschen, their house on the shore of Lake Lucerne. Wagner himself directed the players, who lined the staircase between the ground floor and Cosima and Siegfried's bedroom above. The

(over)

Uri Mayer,

Music Director and Principal Conductor

Uri Mayer is both Music Director and Principal Conductor for the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording of Orchestral Suites of the British Isles. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montreal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta.

David Hoyt,

Resident Guest Conductor

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and The Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studies music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.